THE WEEKLY MAGAZINE

JAZZ INFORMATION

VOL. I, No. 4 OCTOBER 3, 1939 TEN CENTS

COLEMAN HAWKINS WITH NEW BAND OPENS THURSDAY AT KELLY'S STABLE

"Dizzy" Guy and Arthur Herbert Featured in Orchestra

Coleman Hawkins opens with his new orchestra at Kelly's Stable in New York Thursday, October 5th. The engagement at Ralph Watkin's 51st Street night spot is the Hawk's first since his return from Europe last summer.

The new band is a nine-piece outfit, featuring Joe "Dizzy" Guy, young trumpet player who gained recognition for his fine work with Teddy Hill. Guy recorded with Jack Sneed for Decca, and more recently for Victor with Lionel Hampton and Hawkins. Arthur Herbert, ex-drummer with Pete Brown, is also outstanding in Hawkins' band. Buster Harding will do most of the arranging.

Full personnel follows: Tommy Lindsey, 1st trumpet; Joe Guy, 2nd trumpet; Frank Smith, trombone; Jackie Fields, 1st alto; Eustis Moore, 2nd alto; Hawkins, tenor; Gene Rodgers, piano; Oscar Smith, bass; Arthur Herbert, drums.

Kelly's Stable has been redecorated for the opening, and the band stand moved to the rear. Those who have heard the band rehearsing say that Hawkins will have a good and well-drilled outfit.

GLENN MILLER MAKES CHANGES IN BRASS AND REED SECTIONS

With the addition of a fourth trombone, Tom Mack, and a fourth trumpet, John Best, Glenn Miller's brass section becomes one of the heaviest in the country.

Jimmy Abato has replaced Jerry Yelverton on alto and clarinet.

BOBBY BYRN REHEARSING BAND

Bobby Byrn, trombonist, formerly with Jimmy Dorsey, is rehearsing his own band.

Jerry Rosa, late of Van Alexander's band, replaced Byrn in the Dorsey orchestra.

McKINLEY-BRADLEY BAND ON ROAD

The Ray McKinley--Will Bradley band makes its first appearance at Johnson City Sept. 29, followed by a one-nighter at Pottstown, Pa. on September 30th. Band has Herbie Dell on trumpet. Freddy Slack, piano, and McKinley left Jimmy Dorsey to join Bradley.

BUNK JOHNSON PLAYS AGAIN!

Willie "Bunk" Johnson, star New Orleans cornetist in pre-war days, is playing again. Bunk, who stopped playing when he lost his teeth, was almost forgotten until the editors of the book Jazzmen re-discovered him during their research.

Now he has a set of artificial teeth, and a letter recieved in New York last month tells how he went to a New Orleans pawnshop on South Rampart Street and bought a cheap cornet and trumpet, both for $25.00.

STACY MAKES RECORDS FOR OBERSTEIN; CUTS FOUR SIDES ON VARSITY LABEL

Jess Stacy, pianist with the Bob Crosby orchestra, waxed four sides September 26th for Eli Oberstein's U. S. Records, with a pick-up band assembled by George Simon of The Metronome.

Titles recorded were What's New, Melancholy Mood, and two blues, one fast and one slow. Carlotta Dale was the singer on the two popular sides.

Besides Stacy, the band included Bill Butterfield, trumpet; Les Jenkins, trombone; Hank D'Amico, clarinet; Eddie Miller, tenor sax; Allen Hanlon, guitar; Sid Weiss, bass; Don Carter, drums. Arrangements were made by Noni Bernardi.

The two discs, the first made by Stacy under his own name, will be released on Varsity, U. S. 35-cent label.

COLUMBIA RE-ISSUE LIST DELAYED

The permanent catalogue of jazz classics planned by the Columbia Recording Corporation is to be delayed several months, Jazz Information learned this week.

Re-issues of old Armstrongs and Bessie Smiths, together with some rare Hendersons and Chocolate Dandies, feature the prospective list.

Production difficulties arising from the change to a new label are rumored to be the cause of the delay.

NOTICE

Volume One, Number One of Jazz Information is now out of print. No more copies of that issue can be supplied.

JELLY ROLL MORTON HAS SECOND BLUEBIRD RECORDING DATE

Four More New Orleans Sides Waxed By All Star Band

Jelly Roll Morton, whose first recording date in many years took place two weeks ago, returned to the Victor studios on Thursday, September 26, to make four more sides for the Bluebird label.

With almost the same group of old New Orleans musicians, Jelly Roll again recorded old-time numbers: Ballin' The Jack, West End Blues, Climax Rag, and Don't You Leave Me Here. Like the first date, this was planned by Steve Smith of the Hot Record Society to recreate the jazz of old New Orleans days.

Sidney Bechet, whose soprano sax was so outstanding at the first session, was unable to play on the second. Claude Jones, on trombone, likewise had to be replaced by Fred Robinson. The full personnel at the date was Sidney de Paris, trumpet; Robinson, trombone; Albert Nicholas, clarinet; Happy Cauldwell, tenor sax; Jelly Roll, piano; Lawrence Lucie, guitar; and Zutty Singleton, drums. Jelly Roll sang on the first and last titles mentioned.

Two of the sides cut at the previous New Orleans session are to be released on Bluebird next week.

GOODMAN SHIFTS BAND AROUND; SQUIRES, GRIFFIN LEAVE

The latest changes in the Benny Goodman orchestra are concentrated in the brass section. Two new trumpets and one new trombone are now in the fast-moving Goodman organization.

Bruce Squires, who left Benny to play trombone in Harry James' band, has been replaced by Ted Vesely, former Fred Waring man. Jimmy Maxwell has taken over the trumpet chair of Corky Cornelius, who now plays for Gene Krupa.

Chris Griffin, trumpet player of long standing in the Goodman band, is slated to leave late this month. Griffin will probably join the CBS house band. No replacement has yet been announced.

MILLER, GOODMAN TO CARNEGIE

Glenn Miller, Benny Goodman and Paul Whiteman are booked tentatively for the ASCAP's Carnegie Hall concert on Friday, October 6th.

The Friday concert will climax a week dedicated to the 25th anniversary of the ASCAP.

JAZZ INFORMATION

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COLLECTORS' ITEMS

A few answers are beginning to come in reply to the set of questions in the second issue. Hoyte D. Kline, well-known Cleveland collector, wrote concerning the Ollie Powers Play That Thing. The trumpet, he says, is Tommy Ladnier and the clarinet Johnny Dodds, giving Bill Russell as authority for the first statement and George Beall for the second. We publish this merely as a suggestion, not at all as a confirmed personnel.

As for the trombone on Good Chib Blues (by Edith Johnson, Paramount 12684), Stalebread tells us that he spoke to Ike Rodgers, who says it's himself. Rodgers definitely is on some of Henry Brown's Paramount piano solos, so anyone who has the Brown and the Johnson could easily confirm the personnel. The trombone's style is quite distinctive.

Note on Pine Top Smith's Boogie Woogie: four master numbers exist, but two are actually duplicates; both masters were issued on Vocalion and on the U.H.C.A. reissue.

Notes on the 1938 Discography

The Georgia Cotton Pickers' Snag It --- Louisiana Bo Bo was issued on Velvetone 2127, as well as Harmony 1127.

Luis Russell's Freakish Blues is on Victor 22815, not 22793. His Hokus Pokus -- Ghost of the Freaks is Melotone 13334, not 1334.

The B master of Ellington's Okeh Black and Tan Fantasy was issued on American Okeh as well as Parlophone.

The first Claude Hopkins record is marked "never issued in U.S.A." but appeared on Columbia 2674.

The Washingtonians' (Ellington) East St. Louis Toodle Oo -- Mooche

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BOOK REVIEW

Jazzmen, published this week by Harcourt, Brace and Company ($2.75), is the first good book about jazz.

Its the first good book because it's the first to arrive at the difficult combination of thorough knowledge of jazz with thorough familiarity with its background. Its purpose isn't to analyze the music, or criticize the musicians: just to sketch in that background, tracing the history and main currents of jazz since Buddy Bolden, who was playing cornet before the Spanish-American War. And this has been done, through painstaking research, conversations with hundreds of musicians, trips to New Orleans and Chicago and Kansas City, so neatly that the man who knows all about jazz can profit as much from the reading of it as the man who knows nothing. This is pretty much the true history of jazz, with the legend taken out and countless new facts added.

This has been done in the form of an anthology. The editors, Frederic Ramsey Jr. and Charles Edward Smith, concerned themselves with compiling a series of essays, each by a notable expert in the particular field. There are some inconsistencies, and not a few gaps, as a result of this method; but I can not think of another method which could make half as good a book.

Contributors to the book include, besides the two editors, William Russell, Stephen W. Smith, E. Simms Campbell, Edward J. Nichols, Wilder Hobson, Otis Ferguson, and Roger Pryor Dodge. Most interesting, from the point of view of jazz history, is the section on New Orleans compiled by Russell, Ramsey and the Smiths. It is here that the greatest wealth of new material is concentrated: the unprinted histories of the great New Orleans bands, the forgotten great names of Buddy Bolden, Bunk Johnson and the others, and a fascinating, thoroughly documented study of King Oliver.

The section on Chicago has two fine chapters by Bill Russell: one on Louis Armstrong, another on the boogie woogie style. E. Simms Campbell's chapter on the Blues seems inadequate by comparison. Nichols and Smith respectively cover Beiderbecke and the Austin High School boys pretty well.

The weakest section, naturally, is the one on New York, consisting mainly of a long essay by Otis Ferguson in his usual poor style. The final section, on Hot Jazz Today, is too factual to take up the serious problem of what hot jazz actually is today, where and how much and what now. Perhaps the most interesting part of all is the last chapter, in which Roger Pryor Dodge dissects the past sins of a number of jazz critics, and succeeds in establishing, if not a set of stan-

(Continued on Page 4)

THE BANDWAGON

Bob Zurke booked into the Paramount, Nov. 1. Jack Teagarden into the Flatbush Theatre, Oct. 19. Andy Kirk now at Loew's State. Artie Shaw at the Strand and Glenn Miller at the Paramount.

Teddy Powell out of the Famous Door Oct. 22 replaced by Fats Waller. Pat Flowers, currently at the Swing Club will go in with Waller as relief pianist. Woody Herman to take his turn there on Nov. 21.

Art Shaw will go into the Hotel Pennsylvania early in October. And Glenn Miller plays the Meadowbrook in November, then enters the Pennsy in January for a three months stay. Louis Armstrong follows Don Redman at the Cotton Club; Don is replacing Cab Calloway soon.

Woody Herman now at the Flamingo Club in Boston; Jack Teagarden may

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JAZZMEN

EDITED BY

FREDERIC RAMSEY, JR.

& CHARLES EDWARD SMITH

HERE IS the story of American jazz as it has never been told before: through the lives of the men who have made this form of music one of America's most important contributions to the field of lively arts. The authors have taken material painstakingly gathered from the jazzmen themselves, checked it against the available factual data, and put together the remarkable story of jazz.

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RECORDS

PORT OF HARLEM SEVEN, Blues For Tommy; J. C. HIGGINBOTHAM QUINTET, Basin Street Blues (Blue Note 7). The first side, named in memory of the late Tommy Ladnier, is a medium tempo blues, in which the great Sidney Bechet takes one of his remarkable solos on the soprano sax. Others in the band are Sidney Catlett, Johnny Williams, Teddy Bunn, Meade Lux Lewis, Higginbotham, and Frank Newton. Outstanding, besides Bechet, are Meade Lux, whose quiet solo suffers by following Sidney's; and Catlett, whose drumming is relaxed and sensitive throughout. To this writer's taste, Higginbotham and Newton play much less capably; and the all-in chorus at the end is far from what we expect of musicians of this calibre. The second side, played by the same men with the exception of Newton and Bechet, consists of a long trombone solo interrupted only by Teddy Bunn's guitar chorus. This is far from as good as the other; Higginbotham is apparently in bad form, and a slow tempo encourages him to display a very amorphous style, over-slurred and out of tune, full of vulgar intonations. His variations on the melody are not inspired.

It should be added that the plan of recording used at Blue Note's studio sessions, a free-and-easy atmosphere rather like a jam session, gives the records about the same chance to succeed as an actual jam session. A great number of conditions determines whether they are really marvelous or quite bad. In the opinion of Jazz Information these two sides may be compared to a rather unsuccessful jam session. They are more than balanced by the many fine sides in the Blue Note catalogue.

BIG BILL (Vo. 05096) Too Many Drivers -- Preachin' The Blues. Here's a really fine vocal blues disc, on the race list, of course. Big Bill sings the blues in the authentic folk style. You can take this or leave it; Jazz Information picks it as the best record of the week. On both sides the accompaniment is appropriate and good. Featured on the first is a nice clarinet; on the second, recorded in Chicago, there's a remarkable pianist, who ranks with the best boogie players.

LIONEL HAMPTON'S Orchestra (Vi 26-362) Twelfth Street Rag --- Ain't Cha Coming Home. Much better than usual. Hampton's two-finger piano stuff on the first side is as poor as the tune itself, but he doesn't sing; and there are excellent solos by Harry Carney (baritone sax) and Rex Stewart (trumpet). Carney particularly is at his best, handling his oversize horn with great ease. The rhythm section includes Clyde Hart, piano, Billy Taylor, bass, and Sonny Greer, drums. The second side, made at a different date, is a very pretty tune, with Hampton's vibes, Hart's piano, Ziggy Elman's trumpet and Choo Berry's tenor sax featured. Others on the date were: Procope, Schertzer, Jerome, saxes; Danny Barker, guitar; Milton Hinton, bass; and Cosy Cole, drums.

FRANKIE (HALF-PINT) JAXON (De7638) Fan It Boogie Woogie --- Don't Pan Me. On the race list again. Fan It is Half-Pint's old number, nicely sung against a solid rhythm provided by Lil Armstrong, Wellman Braud and Sidney Catlett. The reverse is not blues, but a version of Please Don't Talk About Me When I'm Gone. Barney Bigard plays inspired clarinet solos and background on both.

ROSETTA HOWARD (De 7640) Stomp It Out Gate -- My Blues Is Like Whiskey. Still another good blues record. Rosetta Howard sings well in a deep, husky voice, accompanied by two good bands; the Harlem Blues Serenaders on the first side, and the Harlem Hamfats on the second. The Hamfats especially get a good swing, with the trumpet and a weird clarinet (Odell Rand?) doing well.

JOHNNY HODGES' Orchestra (Vo 5100) Rent Party Blues --- The Rabbit's Jump. Plenty of Hodges' smooth alto and soprano saxing in these two sides (made at different sessions) by Small Ellington groups. On the dull side, except for the trumpet in the Jump.

HARRY JAMES' Orchestra (Co 35227) Feet Draggin' Blues --- Here Comes The Night. Surprising, because the opening trumpet solo in the blues is really good; as good as any of James' recorded work. Disappointing, because except for Jack Gardner's piano solo, there's nothing else on the record but some dull and inappropriate riffing. However, the trumpet solo is worth hearing. By comparison with James' playing, in a similar vein and tempo, in the Teddy Wilson disc, Just A Mood, it is superb: high-spirited but self-contained, played in good style and with real feeling.

"ORIGINAL HAITIAN MUSIC" (Baldwin 581) Ti Ralph -- Meringue d'Amour. Authentic perhaps, but not good -- of possible interest only to collectors, because of the presence of Sidney Bechet, Willie (The Lion) Smith, and Kenneth Rhone.

FATS WALLER (BB 10419)
Abdullah
Who'll Take My Place

GLENN MILLER (BB 10243)
Melancholy Lullaby
Last Night

LOUIS PRIMA (De 2749)
Of Thee I Sing
Sweet And Lowdown

OLLIE SHEPARD (De7639)
Blues About My Gal
Oh Maria

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ACCURATE NEWS

COMPLETE RECORD REVIEWS

COLLECTOR'S INFORMATION

STACY PLAYS WITH CROSBY ON RADIO COMMERCIAL THIS WEEK

Jess Stacy, former Goodman ace, whose joining the Crosby band has been held up for two weeks, will play on the Camel Caravan Tuesday night with the Dixieland outfit, it was announced last week by the Columbia Broadcasting System.

Featured on the program will be an arrangement by Matty Matlock of the old Vernon-Irene Castle dance hit, called Boogie Woogie Maxixe.

OUR OWN JELLY-ROLL DEPARTMENT

October Downbeat: "Jazzmen" was published by Harcourt, Brace; not by the Hot Record Society. Inquire of your Mr. Flynn.

October Swing: Your last-minute ticker service had a personnel for Benny Goodman's crew which "won't have any more changes for a while" --and when it appeared, there were three mistakes, with a fourth coming up. Corky Cornelius and Bruce Squires are out of the band, Chris Griffin is on his way out, -- and Clarence Bassie plays a tenor sax, not a guitar.

BOOK REVIEW

(Continued from Page 2)

dards, at least a good critical attitude.

I have no space to mention the few accidental errors of fact in Jazzmen, nor do they matter. It's more important to say that this is the first good book about jazz.

Direct from European Triumphs

Coleman Hawkins

HIS SAXOPHONE

And His ORCHESTRA

Opening Thursday October 5 th

AT

Kelly's Stable

141 West 51st Street

THE BANDWAGON

(Continued from Page 2)

go into the Boston Statler soon. Tito and his Swingtette at the Pegasus Club in Rockleigh, N. J. Bob Chester, now playing at Dayton's Van Cleve, Opens at the Adolphus in Dallas, Oct. 19; Van Alexander at the Top Hat in Jersey City Oct. 6; Dick Stabile into the Chase Hotel in St. Louis Friday; Bunny Berigan plays a one-nighter in Atlanta, Oct. 28; Joe Marsala playing in Washington, D.C., this week with Marty Marsala still on trumpet, Don Carter, drums, Don Girarde, piano, and Adele Girard, harp. Bob Zurke to Hotel Nicolette in Minneapolis, Oct. 28th; Ben Pollack plays four weeks at the San Diego Hofbrau, to have started Oct. 2nd.

Slim Gaillard just recorded for Vocalion with a 5-piece band; Cappy Lewis replaced Clarence Willard on trumpet in Woody Herman's band; The Crosby band played the World's Fair at New York Friday and Saturday.

Zutty Singleton's Trio at Nick's has had pianist Gene Rodgers, with Coleman Hawkins now, since Henry Duncan left. Rodgers will be replaced by Don Frye when Hawkins goes to Kelly's Stable Thursday.

Emperor Jones' band at the Brick Club has the following lineup: Joe Mondrey, 1st Alto Harry Sclafford, 2nd alto, Freddy Sclafford, tenor; Frank Williams, trumpet; Jack Jarvis, bass; Hubert Feddaway, drums; the Emperor on piano.

Benny Carter to play the Savoy Ballroom Sunday; Sonny James is at the Arcadia Ballroom; and Van Alexander at Roseland.

Art Hodes and Stella Brooks at Billy Skully's Pirate's Den in the Village. Stella sings blues backed by Arty's beautiful piano. When he plays alone, the boys hear blues as they should be played.

COLLECTORS' ITEMS

(Continued from Page 2)

was also issued under the name of Mills' Ten Black Berries, on Diva 6046.

The Mills Blue Rhythm, Columbia 3044D, couples Brown Sugar Mine to Dancing Dogs, not to Swingin' In E Flat. Blue Rhythm Fantasy, Jungle Madness, Prelude To A Stomp, and Rhythm Jam were all made at the same date, with the same personnel and Chappie Willett, of course, is the arranger, not the vocalist.

A common disc that ought to be listed is Ellington's Rockin' In Rhythm --Twelfth Street Rag, which is found on Melotone 12445 as the Louisiana Rhythmakers.

From time to time we'll publish other major and minor corrections on the 1938 Discography.